

IMAGE

TANI 44



the news and views of pssa



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IMAGE

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COVER

This month's cover (from an original Ektachrome) is from our new member Mike Pon. Thanks Mike!

INSIDE

Pictures inside were kindly sent to us by Olive Peel of Natal.



Viewpoint

TAKE-OFF 78

So another year is upon us. Gad, how time flies! As the monkey said when he threw the clock out the window. So far this year I have received no articles or photographs from members for inclusion in the magazine, but there are another 51 weeks to go so perhaps I'm just being pessimistic. The last plea for pictures in this column brought an enthusiastic response, but apart from the first flurry, that seems to be it. I still have some material from you kind people who did send in, but it ain't gonna last forever. Last issue we were lucky??, we had so much material that had to go in we didn't have room for pictures (but that too is most unusual). So much so that we must apologise to Lionel Louis. When we compiled the column about Jabula we gaily noted that the photographs were his - and were thus more than somewhat red-faced when on compiling found there was just no room at the inn! The joys of trying to work to a budget and/or a magazine that gets printed four pages up!

I hope your Christmas/New Year/Holiday or whatever was happy, restful and rejuvenating - (curses, I'm starting to sound like Violet Kuny!) - and that you are all girded up for the photographic challenges that '78 will bring your way. We had a quiet peaceful time, finding the car had been supplied with a wrong-non-fitting spare wheel when we came to change it, rushing Junior to the Doctor with a virus infection, changing coil, plugs, points, setting timing and finding that the car still would not start, unpacking and assembling daughter's pram on Christmas Eve to find there was no handle in the box and so on etc, etc.

All in all a perfectly normal run of events, do you still wonder why the magazine sometimes goes haywire?



Club News

FLORIDA

May I appeal to all members to give her their fullest co-operation. The editor's job is not an easy one, but can be a lot easier if members help the editor to obtain articles etc. My experience has shown that very few members are prepared to do something for the club and newsletter. Other members there again complain that the newsletter is wrong in format or does not contain enough articles, etc. What must not be forgotten is that we want articles from you.

From 'WIDE ANGLE' - FLORIDA CAMERA CLUB

This is the annual, monthly indeed daily cry of club magazine editors all over, yours truly included! I accept the old cliché 50 thousand Frenchmen can't be wrong, but I refuse to believe that the majority of SA photographers are illiterate!? Go on, prove me right. - ED.

CAPE

Perhaps this is one sure way round it! - ED.

Our next newsletter will include a Guest Column and yours faithfully will nominate the writer. We suggest about half a page, but it may be more and on any subject the writer wishes; may even be hints for senior workers. I am now requesting Mr Vader to be our guest columnist as I firmly believe an article from him will be most interesting and instructive. I trust our members will not take exception at being nominated without having been asked. Should we receive no article, the column will be left blank.

From HELDERBERG PHOTOGRAPHIC SOCIETY

KROONSTAD

Ons wil die hoop uitspreek dat ons nuwe fotografiese jaar net soveel hoogtepunte gaan oplewer. Kom ons sit sommer van die begin af skouer aan die wiel sodat ons aan die einde van 1978 kan terug kyk op 'n jaar met nog groter hoogtepunte.

Ons gaan dan ook sommer wegspring met 'n groot onderneming. Ons het lanklaas 'n projek aangepak om ons fondse te stuif, en dit gaan ook ons eerste groot onderneming wees. Wat gaan ons doen? Ons gaan 'n drabare TV-stel uitloot, en indien die wenner nie 'n TV-stel wil he nie, kan hy nog

R150 as prys ontvang. En dit is nie al nie! Die wenner kry op die koop toe ook nog 'n jaar se lisensiegeld. Ons voel dat daar op elke lid 'n verantwoordelikheid rus om kaartjies te verkoop, want op die lid wat die meeste kaartjies verkoop wag daar ook 'n prys. Ek sê nie wat dit is nie, want dit gaan 'n verrassing wees. Hoe lyk dit! Gaan ons nie hiervan ook 'n groot sukses maak nie!

Van KROONSTAD FOTOGRAFIESE VERENIGING

Hier's nou vir jou een Klub wat beslis op en wakker is! Voorspoed julle! - RED.

CAPE

Ted and Peggy Dickinson have returned to the fold after their visit to the UK. Annette Kellermann and Daphne Starling are also back with us. Welcome to all of you.

From CAPE TOWN PHOTOGRAPHIC SOCIETY

EAST LONDON

I feel that our Club lacks in its duty of helping everyone to get to know everyone else. We come to the monthly meetings, chat during tea-time and then say good-night until next month. How many of us visit one another or arrange an afternoon out together when we can share in and experience another's company and photographic expertise?

From 'PERSPECTIVE' - EAST LONDON PHOTOGRAPHIC SOCIETY. An excellent idea! - ED.

GERMISTON

Salon Scene

Terry and Johann entered the Welkom Salon. Unfortunately, their slides were missorted by the postal authorities, ended up at the OK Bazaars, Welkom, and did not reach the Salon in time for the judging.

Members entering Salons are advised to send their entries either by registered or insured post, to ensure safe arrival of their precious slides or prints.

From 'THE NEWSREEL' GERMISTON CAMERA & CINE CLUB. So be warned!

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GREY-PHILLIPS, BUNTON, MUNDEL & BLAKE 60535

Pardon my slip?!

Assorted Boo-Boo's and printing errors appear in all magazines. This one certainly not the least of all! In this column, from now on, we'll be quoting some of these (anonymously of course, except the jokes), and including some of the quips and jokes we see. We think its about time IMAGE chuckled a little!

---oOo---

"Father Christmas - This dignatory with his fairy, has consented to arrive with the shadows of darkness

In this country he would have to! - ED.

Due to popular demand, we have decided that we will revive the practical evenings.

How long have they been unconscious? - ED

Please be sure to bring along your own drinks and your own friends to liven things up well.

Are there any other kind? - Ed.

YOURS FOR LAUGH!

The Editor suggests that we start a "Yours for a Laugh" column in Cape Cine World. Here are some first suggestions -

Small boy to his mother: "Can I help daddy fix the flat tyre? I know all the words from the last time".

"The greatest labour-saving device for some people is the word "tomorrow".

An employee being reprimanded by the boss: "I understand you've been going over my head".

Employee: "Well sir, I have been praying for a raise."

Anyone else with worthwhile jokes? Send them in and we'll try our best.

Thanks to CAPE CINE WORLD for these - ED.

There shall be some cheese and wine to go with the questions you may ask.

To help you digest the answers? - ED

Do yourshooting in spring - everything seems to become alive after the winter months.

Like those practical evenings - ED.

THINGS TO REMEMBER BEFORE YOU START SHOOTING

Continued from last mongh.

Now he tells me!

The Treasurer reports that a lot of members have not paid their subs yet. Please make an effort to pay him as soon as possible otherwise he will not be able to meet his commitments.

His single ticket to Rio 'frinstance?

Hobby: An endless amount of hard work you'd be ashamed to do for a living.

From NEWSREEL - Germiston Camera & Cine.

TO GET THERE

Take the main freeway to Durban
Turn off to the Natal Lion Park.
Then take 1st Rainbow Chicken,
turn off on the LEFT.

That's if the lions didn't get the bird first.

Only the title may appear on the front of the print.

And the print on the back??

Tailpieces:

Social graces of all types are useful, but one of the best is to be able to yawn with your mouth closed.

Diplomacy is the art of letting someone else have your way.

There's no fool like an old fool; which proves you just can't beat experience.

From THE SHUTTERBUG - Stilfontein Camera Club.

There were some very good points raised, such as the gaining of awards and siscussing our hobby with other people.

Tel Sis to stop it!

OBITUARY

EAST LONDON

A Tribute - It was with much sorrow that I heard of the death of one of our staunchest and most capable members on the morning of 19th October. For the three short years that I knew SONNY BIRCH, I came to know him as a man who put everything he had into anything he did. His attention to detail was meticulous, his methods tried and tested. I knew SONNY as both a friend and a photographer and it is in this sense that we will miss him. Many members knew him for much longer than I did. They know how he worked and what he did for the Society as our President for five years and then as Editor. Also, away from photography, SONNY was very active in Church, Cultural, Scouting and Poultry circles. Outspoken on certain matters, he was both liked and disliked for his remarks, yet he had the resolution to listen to other people and to offer assistance where and when required. SONNY, we and many others will miss you, and to Mrs Gladys Birch and her family, we offer our sincere sympathy.

RONALD AND MEMBERS

We too bow our heads in sympathy and offer our condolences to Mrs Birch and family. I never had the opportunity of meeting Sonny, who was a PSSA member, other than through his many words and writings when he so ably edited "PERSPECTIVE". Reading his magazine every month was looked forward to and with his interesting and intimate style one felt one knew him well. - ED.

Let there be light!

I started out to write an article on what I consider to be the prime essentials in the creation of a picture, as opposed to a snap-shot, but I soon realised that the space available to me would not allow me to say anything meaningful if I tried to cover too much ground. I start and end, therefore, with the most important element of all : Light.

The very word "photography" means drawing with light and the intelli-

gent and sensitive use of light is fundamental to the creation of a "picture", no matter whether the subject is a landscape, a portrait or a still life. Important as it is to give the right exposure (which may not necessarily be the exposure indicated by a meter as deliberate under or over-exposure is sometimes necessary to achieve the effect sought), I am not referring so much to this aspect as to the manipulation of direction, angle, balance and, when using colour film, colour.

If the sun is the light source being used, the only control which the photographer may have is the selection of the time of the day (and of the year) when the exposure is to be made and this decision can be critical in landscape photography. Successful landscapes are seldom achieved around midday or when the sun is directly behind the camera. Cross or back lighting with the sun low in the sky usually offers the best opportunities because of the warm tones (with colour) and the shadow arrangements. Shadows are important to a picture as they help to create both contrast and the modelling which the eye needs to gain the impression of depth. They can of course create problems of their own if they are large and devoid of detail as large uninteresting areas detract from a picture.

With objects that move or can be moved, the photographer has more scope. He can vary the angle of the sun by his own movements or those of his subject. If his subject is close he can also improve the balance of the lighting by the judicious use of a reflector or fill-in flash to provide detail in the shadow area.

When artificial lighting, whether photofloods or bottled sunshine (flash) is being used, the photographer has complete control, particularly if he has more than one light to achieve the effect he wants.

If you are at all serious about wanting to make pictures, you must master lighting. Use up some film. Shoot a few subjects with varying lighting arrangements and make careful notes on each to study when you are examining your results. When you have gained a

good understanding of the way to use lighting properly you will have made a giant step towards becoming a confident and competent photographer.

ERIC NORMAN

From KALEIDOSCOPE - Pietermaritzburg
Photographic & Cine Society.

ADOONS

TWEE AFONIETE (?) GESELS OOR DIE WILDTUIN

Liewe ma,

Baie van ons klubmense het gaan vikansie hou in die wildduin. Ons het gaan kiekies vat van die diere en nou wys ons die kiekies vir mekaar by the klub. Perty kiekies is vreeslik mooi, ma weet, dis voolkies en bokkies en wille leeus.

As dit aand geword het, het ons groot makiti gehou en dan vir mekaar wat ons alles in die dag gesien het. Perty was baie gelukkig en het elke dag tiers gesien. Ma, dit was alles baie lekker en as ons uitgespaar word wil ons volgende jaar weer gaan.

groetnis,
Adoonsie.

Liewe pa,

Hoe gaan dit daar, hier is ons nog almal uitgespaar. Ons was ook saam met Adoonsie-hulle wilde tuin toe. Dit was baie bak. Ons het baie diere gesien. Daar was baie bobbe-jane met babaakies- ag siestog hulle het sikke ou pienk oorkies. Daar was ook 'n oom Willim wat elkende keer as ek naby hom gekom het gesê het ek moet ry anders gaan die son agter 'n wolkie. Nog 'n omie was oom Gerrie en hy wou weet of ons altyd so vreeslik stadig ry. Toe ek vir hom sê ons het al 3 tiers gesien, toe ry hy ook stadig. Daar was ook 'n groot oom Elf. Hy het nie soos al die ander ooms 'n kamera gehad nie. Dit het vir my soos die amie se bazoekas gelyk en hy het die ding jys daar by noehaneitsie uitgehaal. Pa weet mos daar by die grens. Ons het toe nie bang geword vir die terries nie en lekker vlys onner die bome gaar gemaak. Die baas van al die ooms was oom Frans en hy het baie kiekies van ons almal gevat. Dit was so lekker almal het die hele tyd gesmaail, behalwe oom

Willim as ek hom vertel van ons tiers en ook 'n oom met 'n baard omdat 'n apie gedog het die oom se rollekies kiekies is swiets. Maar als was sommer baie lekker.

groete
Sersant

from KORREL - AFO

EXPOSURE METERS IN 35mm CAMERAS

A survey by Henri Bartholome

PART 1 - AVERAGING EXPOSURE METERS

The existing TTL systems are of the following types:

- 1) Averaging exposure meters
- 2) Averaging weighted exposure meters
 - a) centre weighted
 - b) up and down weighted or sky-earth weighted
- 3) Selective
- 4) Spot
- 5) Averaging weighted and spot

TYPE 1) AVERAGING EXPOSURE METERS

- a) Type of camera: Pentax, Rollei SL35, Ricoh TLS, Fujica ST701 (aperture stop closed down), Fujica ST 801 and 901 (at full aperture)
- b) Advantages:
Simplicity
Correct exposures when highlights and shadows balance (landscape, overcast sun).
- c) Disadvantages:
Interpretation of sensible measures like high contrasted zones, monuments against and in the sun, against the light portraits, bright subject on a dark background and vice versa.

TYPE 2) AVERAGING WEIGHTED EXPOSURE METERS

- a) Centre weighted
Type of camera: Nikon, Olympus OMI, Canon EF, Nikkormat FTN & EL, Praktica LTC & LLC
- b) Sky-earth weighted
Measures the whole ground glass but gives more importance to the central area.

Well adapted to all types of

conditions and can be used even with high contrasted light (back lighted subject).

Possibility to select a bright or dark zone to show better rendition in the picture.

The edges are taken into account to measure the average light and give a final satisfactory result.

Minolta SRT101, 303 and XM give a compensated measure for sky-earth or horizontal view.

These systems offer very good results in Horizontal composed pictures in the view finder. But the photographer must be very cautious in cases of vertical formats or very contrasted subjects.

PART 2 - SELECTIVE METERING SYSTEMS

We consider now the following types:

3) Selective

Type of camera: Canon FTb and F1. Very different from the other meters. A mirror semi-reflective contained in the range-finder deviates a portion of the light directly on a Cds cell. The great dimensions of the cell compensate for the loss of light due to the semi-reflective mirror and the absence of a second cell.

Advantages:

Very sensitive and very practical. Possibility of a selective measure on the main zone of high contrasted subjects. Very effective with small and medium sized tele-lenses for portraits and street scenes.

Disadvantages:

Sharp drop of sensitivity when you go out of the field cover indicated by a grey rectangle in the view finder. Too weak sensitivity in low lighting conditions (EV3 at ASA100) and ill adapted with automatism (Servo EE finder of the Canon F1). Non-weighted system needs cautious handling and interpretation. The EF model corrects these weak points as it is a centre weight automatic type. The grey zone of the semireflective mirror darkens the microprism range finder therefore rendering the use of small aperture lenses extremely difficult.

4. Spot

Type of camera: Leicaflex S1 & S1.2, Contarex Super and super electronic. The mirror has a hole in the centre of its metallic point and a circular semi-reflective zone. The light is deviated towards the Cds cell at the bottom of the camera by an auxiliary articulated mirror.

Advantages:

Spot measurement by few degrees in the centre. Excellent measures even in the highest contrasted subjects. Possibility of finest averaged measures by integrating several readings. Full protection against extra unwanted lights from the eye-piece. Useful for people who wear spectacles.

Disadvantages:

Extremely brutal drop in sensitivity. Jibs at work in photo-journalism, sports and all conditions where quick action and adjustment are needed except in snow scenes where the cell doesn't take into account the brightness of the background and gives exact measures.

Both these exposure meters can require intense work from the photographer's brain and he is forced sometimes to take sides.

Acknowledgment to PRETORIA PHOTOGRAPHIC SOCIETY via reproduction in "IRIS" - SABS CAMERA CLUB.

THE TEN COMMANDMENTS OF THE CINE FILM EDITOR

1. Thou shalt at all times exercise great patience and care so that thy work shall be worthy of thy craft.
2. Thou shalt not contaminate thy film with the print of thy fingers, nor shalt thou let it fall upon the floor beneath, lest it become unclean.
3. Thou shalt maintain unsullied, thy equipment, removing with a fair linen cloth, all unclean matter from thy splicer after each and every splice.

4. Thou shalt when inserting thy film in thy splicer, be kind and gentle thereunto, lest its perforations become of undue size, and the joint be like the street which is called straight.
5. Thou shalt not remove more than the emulsion from ye swathe that is to be covered, lest by scraping unduly the base become frail and unworthy of thy trust.
6. Thou shalt not bare more of thy base than can be decently covered by thy overlap, a portion thereof be left naked and ashamed before the eyes of thy brethren.
7. Thou shalt conserve thy cement as the miser his gold, anointing the joint with not more thereof than it is meet and right so to do and avoiding all excess.
8. Thou shalt not expose the cement in the flask to the winds of the heaven which are thereunto as Delilah was to Samson.
9. Thou shalt not uncover with undue haste thy handiwork lest thy splice be as a whited sepulchre.
10. Thou shalt thereafter consider the fruits of thy labour, nor shalt thou abhor to cast it aside if it be not such as to be to thee and thy brethren a thing of beauty, and of strength all the days of thy life.

With acknowledgments to CINE VISION

THE EDITOR'S INKPOT

"Excellence is attainable, gratifying and healthy. Perfection is often unattainable, frustrating and neurotic"

We often find in life that people do not always appreciate that, in pursuing the will o'the wisp called perfection, they are straining themselves abnormally. To continue on a frustrating course because you cannot learn to live with mere excellence must be the cause of countless ulcers and bitten-off fingernails. If any activity does not give you pleasure, why carry on

doing it?

The trick is, of course, not to let the pleasure go out of the activity in in the first place.

In photography, this often is the case and camera clubs in general cannot absolve themselves from the guilt of being the cause of this attitude of disenchantment among many, who have found it difficult to adapt to accepting a judge's remarks as being only that man's idea of the work before him. So many times we stop looking at our work with our own eyes, and always try to see how a judge would see it. We are then trying for perfection and not just for the satisfaction of trying (and achieving) excellence.

The system in most photo clubs is mostly responsible when a photographer becomes disillusioned and drops out of the club scene.

We should also try to show appreciation in our judging for what the author has attempted to say to us in his work. Maybe we need to make a lot of our photographers aware again of something that all great artists have known since time began - that art is basically communicating.

It is true that all communication has to happen according to certain rules - grammar, syntax etc, to be effective. In other words, we need to be able to ensure that whoever we are trying to communicate with understands what we are trying to say.

Graphic art uses other rules. We have colour, composition and most of those wonderful rules that judges are so fond of mentioning.

Why don't more people take the trouble to become excellent communicators? They look towards the few examples who have been able to attain perfection and drive themselves into the earth to try and achieve that. But there is so much more fun in trying to achieve excellence! And after all, if you cannot enjoy photography because you cannot please judges, why not rather try and please yourself? If you do this and try to achieve excellence at the same time, you may find that now and again you might

even have attained perfection.

And think how much that would add to your pleasure!

From 'FLASH' - Pretoria Photographic Society. How true! - ED.

Mr M Coetser
Delmas

Mr PD Sullivan
Germiston

Mrs M Jacques
Cape Town

Mr & Mrs DK Preller
Witfield

Mr EJ Knight
Secunda

Mr B Salzman
Sandton

Mr CT Coetzee
Kroonstad

Mr J Roth
Windhoek

Mr LC Bate
Cape Town

CARLTON CENTRE EXHIBITION

Now on show:

Are prints and slides from Shutterbugs of Vanderbijlpark. They will be on view until 17 February. Don't miss them.

Come on clubs, who wants to be next?

Forthcoming attractions:

18th February to 24th March.
Colour slides by Koos Delpont FPSSA
Monochrome Prints by Dale Yudelman APSSA.
This should be something to enjoy.

Cheers
Mike Smith.

ACC FILMS OF THE YEAR

Wednesday 8 and Friday 10 February this year sees the Johannesburg Amateur Cine Club's films of the year exhibition back at its old venue - The Witwatersrand University Great Hall. The two evenings programmes are as good as ever with the added attraction of a new highly reflective screen to do justice to the smaller gauges. See you there on 8 or 10 February. Tickets R1 from club members or at the door.

NEW MEMBERS

Welcome to the following new PSSA'ers. We trust you will find your membership worthwhile:

Miss MPG Hoal East London	Mr MA Kipling Johannesburg
Mnr WPJ Maartens Benoni	Mr SJ Buttle Johannesburg
Mr SL Shoolman Cape Town	Mr JJ Schwartz Strand

REGALIA DIVISION

PSSA have now created a new achievement award which is similar to the PSA world Salon Star Rating, but open to full PSSA members and related to South African PSSA recognised salons.

This award is to be known as the PSSA Diamond Rating.

At this stage it will be awarded in the Slide and Print sections only, but we hope to extend to Diaporamas and Cine in the future (for this we need ideas from those interested).

The conditions for this award are:

1. Diamond ratings will be awarded for:
Nature Slides
Pictorial Slides
Nature Prints (Colour and mono)
Pictorial Prints (Colour and mono)
If you are good enough you could hold four Diamond Ratings.

Where Salons have categories such as contemporary and photo-journalism, these points will go to Pictorial.

2. Judges will be credited with half the total credits for the section they judge at each Salon they judge.

3. Only three credits may be claimed for one Slide or Print.

4. All credits are carried forward continuously as progress is made through the Diamond Rating.

5. Diamond Ratings can be applied for if documentary evidence of achievements (photostat copies) are submitted with the PSSA form available on application and that the stipulated conditions have been met (ie full membership of PSSA)

and acceptances are only on SA National and International Salons recognised by PSSA).

6. A charge will be made to cover the cost of the badge which has yet to be announced.

7. Only three credits per Print or Slide.

1 Diamond Rating - Maximum of 18 acceptances with a minimum of 6 slides or prints.

2 Diamond Rating - Maximum of 36 acceptances with a minimum of 12 slides or prints.

3 Diamond Rating - Maximum of 72 acceptances with a minimum of 24 slides or prints.

4 Diamond Rating - Maximum of 144 acceptances with minimum of 48 slides or prints.

5 Diamond Rating - Maximum of 288 acceptances with a minimum of 96 slides or prints.

Galaxy Rating - Maximum of 576 acceptances with a minimum of 192 slides or prints.

	<u>Income</u>	<u>Expenditure</u>
B/Forward	R3 106,49	R1 865,13
Hall for Directors' meeting		15,00
Wine & cheese, teas & lunches		242,65
Stationery & postage		13,84
Cost of darkening hall		35,90
LB Uys & W Barnes travelling		30,00
Refund Mr Parks		39,00
Refund Mr & Mrs Richards		50,00
Deposit on hall		20,00
Transport (municipal bus)		20,00
Conveying of screens		19,00
	<u>3 106,49</u>	<u>2 350,52</u>
Profit		755,97
	<u>R3 106,49</u>	<u>R3 106,49</u>
Share of profit to PSSA		R377,98
Less: Cost of Fellows & Associates get-together		59,23
		<u>R318,76</u>

ROYAL PHOTOGRAPHIC SOCIETY

We have available application forms for the Licentiate-ship, Associate-ship and Fellowship of the Royal Photographic Society and these are available from the Secretary of PSSA.

The Welkom Photographic Society would like to thank the Photographic Society of Southern Africa for all the help they received, prior, during and after Congress, and the PSSA Directors, who assisted and advised so generously and wisely, and whose work made CONGRESS '77.

Yours sincerely,

Ben Mulder
CHAIRMAN

CONGRESS 1977

	<u>Income</u>	<u>Expenditure</u>
Entry fees	R1 921,55	
Banquet	473,00	
Donations received	560,00	
Refund for wine & cheese	150,00	
Refund hall deposit	1,94	
Airfares for visitors		R1 173,45
Hotel expenses for visitors		269,68
Banquet		422,00
	<u>3 106,49</u>	<u>1 865,13</u>
C/Forward		

For its part, PSSA would like to congratulate publicly Ben and his team on achieving such a financial success. We would also like to thank them for a wonderful Congress and for donating half their profits to the Society.

REPORT FOR THE EAST RAND REGION OF PSSA

Although officially the East Rand Region was formed in April 1977 I must start this report by saying that there has always been tremendous

rivalry between the clubs on the East Rand.

Clubs who have taken some interest in the region are Alberton Camera Club, Benoni Camera Club, Edenvale Photographic Club, Germiston Camera and Cine Club, Kempton Park Camera Club and Springs Colour Slide Club.

Individual people and the various clubs have all experienced a rewarding year photographically, some of the highlights I list below.

Germiston Camera and Cine Club have really had a fine year. They started with their regular public exhibition at the City Hall which was of their usual high standard. Christmas time saw their honours and awards presentation, children's Christmas tree and annual party held at a local nursery with much rivalry and enjoyment. Outings were made very successfully to a nearby bird sanctuary, the race course and as a grand finale to the Kalahari Gemsbok Game Reserve for 9 days.

Members have had many and excellent results on Salons with some high awards heading their way which include honourable mentions, gold and silver awards and even a best entry for the Cine 8 group. The club has also had numerous visiting lecturers and judges for whose efforts and time they are most grateful.

The year also saw a change of venue which will no doubt be more convenient and congenial for all concerned.

Springs Colour Slide Club have had a mixed year with their highlight being victorious winners in a triangular inter-club competition against Edenvale and Shutterbugs.

A new judging system is being worked out probably to follow nearer to salon judging.

Salon entries and successes were achieved and one member was awarded his APSSA.

Benoni Camera Club had a good year with many and regular meetings although nothing outstanding or exceptional occurred. Photography flourished and many happy hours

passed between friends.

Kempton Park Camera Club were the first club to officially call on the East Rand Region for a judge and we hope this is only the first of many enquiries for this is what the region is all about. Keep it up Kempton, we will support you.

Edenvale Photographic Club had a mixed year with some super activities revolutionary changes and poor attendances. The highlight of EPC's year was the annual Eden Expo which was without a doubt a tremendous success. (Eden Expo is the annual public exhibition by EPC). The whole judging system was changed to conform more towards salon judging just as Springs are also investigating.

Three judges on the box system are used and the subsequent points are converted by a table of handicapping to the regular bronze, silver or gold awards. Much of the lecturing, demonstrations and judging has been done by members of clubs and proved quite successful.

Members have had numerous and regular successes on salons, with honourable mentions and a silver plaque being won. One member was invited to send a slide for a special show in America in a photo journalistic awards presentation.

Alberton Camera Club has been quite active and showed their intentions of making full use and participating in the Region. Well, that's the beginning of our region, hesitant, but but I am certain with time we will build and produce a strong support for PSSA.

Roger Callegari
East Rand Regional Rep.

AFO "INFINITY" TOEKENNINGS

Persone van AFO wat kwalifiseer vir "Infinity"-dasse

Jack Armstrong FPSSA - Kleurskyfies
Koos Delpot FPSSA - Kleurskyfies
Frans Groenewald APSSA - Kleurskyfies
Ben Harmse APSSA - Kleurskyfies
Louis Law APSSA - Kleurskyfies & diens
Louis Marais APSSA - S/W afdrukke

Piet Odendaal APSSA - Kleurskyfies &
Diens
Robbie Robertson FPSSA - Kleurskyfies,
Gepubliseerde werke, Diens, FPSSA
drie kategoriee
Ignatius Schutte APSSA - Kleurskyfies

SALON SCENE

A. INTERNATIONAL

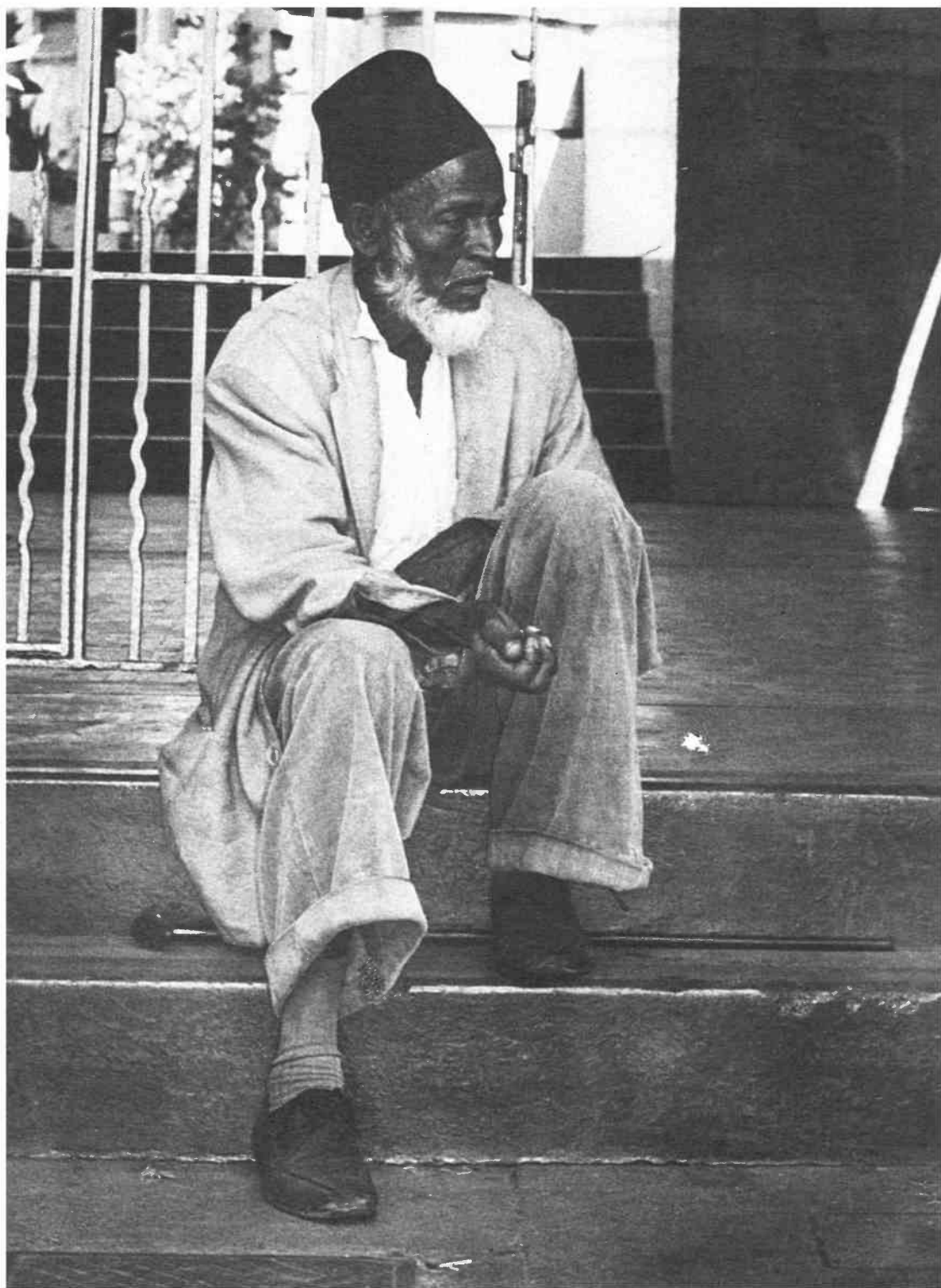
1. Cape of Good Hope - Closing 28
March 1978. Ted Dickinson Hon
FPSSA, PO Box 2431, Cape Town 8000
2. Durban - closing 14 June 1978.
Eric Norman, PO Box 1594, Durban
4000.
3. East Cape - Closing February 1979.
Port Elizabeth Camera Club, PO Box
1322, Port Elizabeth 6000.
4. Pretoria - Closing April 1979.
Detlef Basel, PO Box 20048,
Alkantrant 0005.
5. Border - Closing June 1979.
The Salon Director, PO Box 147,
East London 5200.
6. South African Salon - Closing
August 1979. Colin Birch,
PO Box 67998, Bryanston 2021

NB. The PSA SALON SCENE CAN BE
OBTAINED FROM ME ON REQUEST.
I RECEIVE A COPY DIRECT BY
AIRMAIL FROM PSA WITHIN A WEEK
OF IT BEING PUBLISHED - Detlef
Basel.

B. NATIONAL

1. Cape Town National Diaporama
Presentation 1978 - Closing
28 March 1978. Cape Town
Photographic Society, PO Box 101,
Howard Place, 7450.
2. Wildlife of SA - Closing 29 March
1978. Derek Pearman, 68 Mons Rd,
Bellair 4094.
3. Bloemfontein - Closing 11 May 1978.
Salon Director, PO Box 2076,
Bloemfontein 9300.
4. Welkom 21 - Closing 24 August 1978.
Ben Mulder, PO Box 14, Welkom 9460.
5. Springs - Closing 23 October 1978.
Salon Director, PO Box 544, Springs
1560.







THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

REGALIA DIVISION

127 VICTORIA AVENUE
BENONI
1500

ORDER FORM - BESTELVORM

	UNIT PRICE	QUANTITY REQUIRED	TOTAL PRICE
PSSA BADGE	R1,95		
FVSA BADGE	R1,95		
INFINITY BROOCH	R1,95		
INFINITY TIE - BLUE (CLUB ORDERS ONLY)	R3,75		
INFINITY TIE - MAROON (CLUB ORDERS ONLY)	R3,75		
SALON SLIDE POSTAL BOX	R1,80		
SALON PRINT POSTAL CASE	R13,00		
PRINT CARRY CASE	R15,00		
SLIDE LIGHT-SORTING CABINET	R35,00		
INFINITY CUFF LINKS (CLUB ORDERS ONLY)	R5,50		
TOTAL VALUE OF CHEQUE (PLEASE INCLUDE 20c CHARGES)			

FULL NAME

POSTAL ADDRESS

.....

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

INSURANCE SCHEME APPLICATION

ARRANGED BY:
Price Forbes Sedgwick (Transvaal) Limited

UNDERWRITTEN BY:
Norwich Union Insurance Society
of South Africa

FULL NAME OF APPLICANT

ADDRESS OF APPLICANT

AMOUNT/ITEMS TO BE INSURED:

Item 1. Photographic equipment as defined R

(Use reverse side if more space required)

I AGREE TO ACCEPT INSURANCE ON THE TERMS AND CONDITIONS SET FORTH IN THE COMPANY'S
POLICY, AND FURTHER DECLARE THAT I AM A PAID UP MEMBER OF THE PHOTOGRAPHIC SOCIETY
OF SOUTHERN AFRICA LIMITED

SIGNED: DATE:

TEAR OUT AND RETURN THIS PAGE, TOGETHER WITH YOUR CHEQUE, TO:

Price Forbes Sedgwick A.I.B. Group
PO Box 73
Benoni
1500

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Application for Membership

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LTD.

P.O. BOX 2007, JOHANNESBURG 2000

I/We hereby apply for membership of P.S.S.A. as a member,
and if admitted, agree to abide by all regulations of the Society.

FULL NAME (Mr./Mrs./Miss.)

PHOTOGRAPHIC HONOURS

POSTAL ADDRESS

RACE.....

Membership of other Photographic Organisations.....

Date.....

Signature.....

Cheques to be made payable to P.S.S.A. and to include 10 cents commission. Please cross
Postal Orders.

ANNUAL SUBSCRIPTION RATES

ORDINARY (INDIVIDUAL) MEMBERS	R6.00 per annum.
JOINT MEMBERS (Husband and Wife)	R7.00 "
SUBSCRIBER MEMBERS	R4.00 "
ORGANISATIONAL MEMBERS (Clubs)	R1.00 per member p.a.
TRADE MEMBERS: First Subscription	R10.50 "
" " Subsequent Subscriptions	R5.00 "
LIFE MEMBERS	R100.00

Clubs and Societies please note the following classes of member are not liable for the R1
fee: Full members of P.S.S.A., Joint members (i.e. wives of members), Honorary members
and Junior members.

ENTRANCE AND RE-INSTATEMENT FEES

All classes except Joint Members (Includes one Lapel Badge)	R2.00
Joint Members (includes two Lapel Badges)	R4.00

Applications for membership received prior to 31 December of any year are calculated on a
full years subscription. Applications for membership received after 31 December of any year
are calculated on 50 per cent of a years subscription.